

FIRST HARP.

MARCH
 OF THE
MEN OF GLAMORGAN
 FOR
 TWO HARPS OR HARP & PIANO,
 Composed by

JOHN THOMAS,

Harpist to Her Majesty the Queen,

Ent. Sta. Hall.

PRICE
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M A R C H
of the
MEN OF GLAMORGAN.

JOHN THOMAS.

FIRST HARP.

TEMPO MARZIALE.

gru



gru



FIRST HARP.

3

p dolce e sost:

The musical score is written for a single harp. It consists of five systems, each with a treble and bass staff. The first system begins with the instruction *p dolce e sost:*. The music is in a key with one sharp (F#). The notation includes various melodic lines, some with slurs, and rhythmic patterns including eighth and sixteenth notes. The score is arranged in a standard musical format with measures separated by bar lines.

First system of musical notation for the First Harp part. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *sf* (sforzando) and *con esp.* (con espressione). A fermata is placed over a note in the upper staff. The system concludes with a *Gres* (Crescendo) marking and a fermata.

Second system of musical notation for the First Harp part. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *con anima.* (con anima). A fermata is placed over a note in the upper staff. The system concludes with a *Gres* (Crescendo) marking and a fermata.

Third system of musical notation for the First Harp part. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *con anima.* (con anima). A fermata is placed over a note in the upper staff. The system concludes with a *Gres* (Crescendo) marking and a fermata.

Fourth system of musical notation for the First Harp part. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *con anima.* (con anima). A fermata is placed over a note in the upper staff. The system concludes with a *Gres* (Crescendo) marking and a fermata.

Fifth system of musical notation for the First Harp part. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *con anima.* (con anima). A fermata is placed over a note in the upper staff. The system concludes with a *Gres* (Crescendo) marking and a fermata.

Sixth system of musical notation for the First Harp part. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *con anima.* (con anima). A fermata is placed over a note in the upper staff. The system concludes with a *Gres* (Crescendo) marking and a fermata.

The musical score is written for a harp and piano. It consists of six systems, each with a piano part (right hand) and a harp part (left hand). The key signature is one flat (B-flat). The tempo and mood are indicated as *p dolce.* at the beginning. The score includes various dynamic markings: *p* (piano), *sf* (sforzando), *sost.* (sostenuto), *sf cres* (sforzando crescendo), *sf* (sforzando), *sf cen* (sforzando crescendo), *sf* (sforzando), *sf do* (sforzando), and *f* (forte). The harp part features a series of chords and arpeggios, while the piano part has a more melodic line with some grace notes. The score ends with a final chord in the harp part.

FIRST HARP.

6

gna

gna

gna

FIRST HARP.

7

gr

gr

COMPOSITIONS FOR THE HARP BY JOHN THOMAS.

Harpist to Her Majesty the Queen.

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